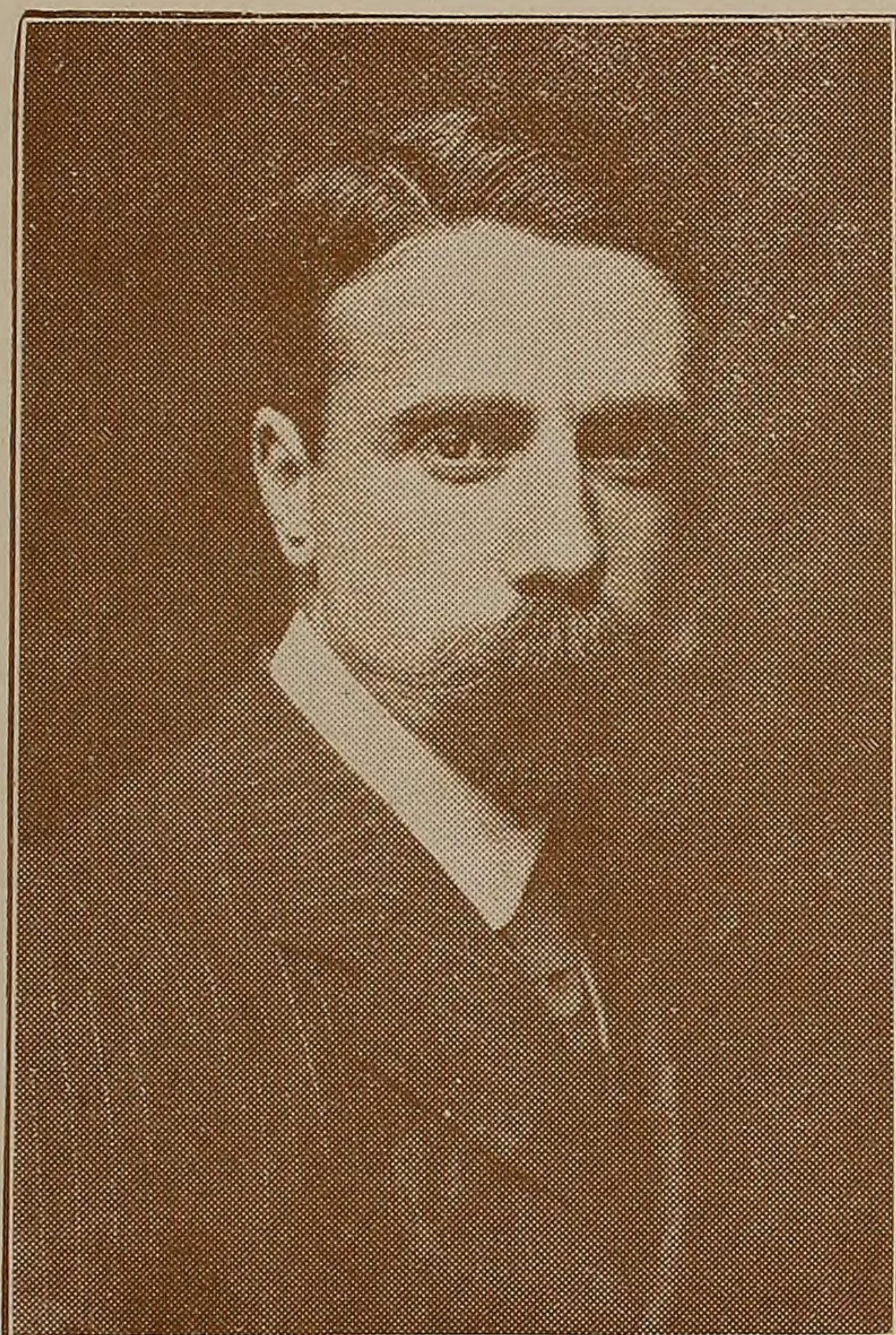


# PARK HALL, CARDIFF.

WEDNESDAY, OCT. 6th, 1909.



MR. THOMAS BEECHAM,  
CONDUCTOR.

## Beecham Orchestra

SIGNOR TAMINI,  
TENOR.

MISS  
KATHLEEN PARLOW,  
VIOLINIST.

Tour Direction      Messrs. Baring Bros.

**PROGRAMME**  
WORDS OF SONGS  
ANALYTICAL NOTES

**6d.**



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# PROGRAMME

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Overture ... Oberon ... *Weber*

**BEECHAM ORCHESTRA.**

Aria "Vesti la giubba" (Pagliacci) *Leoncavallo*  
(On with the Motley)

**SIGNOR TAMINI.**

Concerto in D for Violin, with Orchestra ...  
*Tschaikowski*

**MISS KATHLEEN PARLOW.**

Song ... Lohengrin's Farewell (Lohengrin) ...  
*Wagner*

**SIGNOR TAMINI.**

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**Interval of 10 Minutes.**

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Scherzo "Midsummer Night's Dream" *Mendelssohn*  
**BEECHAM ORCHESTRA.**

New Symphony in A flat (Op. 55) ... *Elgar*  
**BEECHAM ORCHESTRA.**

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Conductor - - Mr. THOMAS BEECHAM.

Accompanist - - Mr. EDWARD AGATE.



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**Descriptive Notes** By E. MARKHAM LEE, M.A.,  
D. Mus. Cantab.

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Weber ... Overture to "Oberon."

Weber's fairy-opera was written for the English stage and first produced at Covent Garden in 1826, shortly before the composer's death. Although containing a wealth of charming music, it is only by the Overture and one or two disconnected arias that it is remembered to-day; for it had little lasting success, and Weber's powers were somewhat below their best with his last sickness upon him.

More than in *Der Freischütz* or *Euryanthe* is the Overture to *Oberon* a welding of many of the themes occurring in the opera. But although a pasticcio so far as its materials are concerned, it is adequately knit together, and gives no suggestion of patchiness. The slow Introduction is an exquisite interpretation of fairy-music, the three opening soft notes of the horn constituting an elfin-call that is in itself a whole mine of romance. The tripping fay-like violin passages which ensue are charming in their picturesque fancy. There is little in the whole realm of music that can compare in orchestration and delicacy of workmanship with this poetic and fanciful picture of fairy-music. The Introduction concludes with a fragment of the march at the end of the opera, and then with the enunciation of the first subject of the main movement a more vigorous tone is adopted. This fiery, impetuous passage of the violins constitutes a subject as animated as it is irresistible and invigorating. Suddenly through its rushing notes the soft call of the horn and the dainty pattering feet of the elves are heard once more—now they preface the melodious theme from a song of Huon's which forms the second subject. Clarinet and violin in turn present this beautiful melody, which in due course gives place to the more rhythmic and sprightly figures that occur also in the well-known aria "Ocean, thou mighty monster."

On these materials the Overture is constructed, and the



development which now follows makes large use of the rushing scale-figures. The second subject is also fancifully utilized, Weber's marvellous power over the orchestra being fully displayed.

In recapitulation one regrets perhaps that no further reference is made to the delightful fairy-music, but that was reserved for the opera itself, and the Overture ends joyously and triumphantly with its bright, fresh melodies and happy treatment of foregoing material.

*Leoncavello* ... "Vesta la giubba" ... ("*Pagliacci*")

Vesta la giubba e la faccia infarina,  
La gente paga rider vuole qua,  
E se Arlecchin t'invola Colombina,  
Ridi, Pagliaccio, e ognun applaudira.

Tramuta in lazzi lo spasmo ed il pipnto ;  
In una smorfia il singhiozzo e'l dolor !  
Ah !: Ridi, Pagliaccio, sul tuo amore infranto.  
Ridi del dulo che t'avvelena il cor !

TRANSLATION.

To act, with my heart maddened with sorrow,  
I know not what I'm saying or what I'm doing,  
Yet I must face it. Courage, my heart !  
Thou art not a man ; thou'rt but a jester !

On with the motley, the paint and the powder,  
The people pay thee, and want their laugh, you know ;  
If Harlequin thy Columbine has stolen,  
Laugh, Punchinello ! The world will cry " Bravo ! "  
Go hide with laughter thy tears and thy sorrow,  
Sing and be merry, playing thy part,  
Laugh, Punchinello, for the love that is ended,  
Laugh for the sorrow that is eating thy heart.

F. E. WEATHERLY.



*Tchaikovski* ... Concerto in D major (Op. 35.)

Allegro moderato. Canzonetta, Finale

Tchaikovski's compositions for the violin are not very numerous, and include only this single Concerto, a Valse-Scherzo, a Serenade, and a few detached pieces. Of these the Concerto easily ranks first, and it has, after running the whole gamut of hostile criticism, now firmly established itself as a favourite work both for the virtuoso and for his audience.

Composed in 1877, it was ruthlessly condemned by the critics of the day. Leopold Auer, to whom it was at first dedicated, refused to play it, and it was not until Brodsky, in 1879, had made a venture with it at a Philharmonic Concert in Vienna that it gained in time a full appreciation of its many beauties. The dignified opening movement, the plaintive Canzonetta, and the spirited Finale all contain features of more than ordinary charm, and reveal the imagination of the master.

Standing, like the Concertos of Beethoven and of Brahms in the key of D, it opens with a gentle and yet dignified melody for the orchestra. With a slightly slower tempo the soloist enters, and enunciates the beautiful main theme. After a bright episode this is followed by a seductive and graceful subject in the key of A, very expressive and fascinating. The chief ideas being now stated, there comes regular development and recapitulation. The solo part abounds in difficulties, with rapid runs and delicate staccato passages, and the short cadenza included is the work of the composer. The finish is a heavily marked and exciting *Piu mosso*.

For slow movement there is a brief Canzonetta, melodious but sad. It is in G minor, with a middle section in E flat, and by its expressive phrases affords excellent contrast to the two more fully developed movements. It leads without break to the Finale, the section of the work which most displeased in its early days. This is founded on a bright rhythmic theme, somewhat similar in style to the "Trepak" dance in the "Casse-Noisette" Suite, and is evidently of folk-tune origin. Contrasted with this leading idea is another theme played with marked emphasis by the soloist on the fourth string in the key of A. A brilliant and jubilant movement is constructed from this material, the whole Rondo being sparkling and vivacious.



*Wagner.*      ...      "Lohengrin's Farewell."

My trusty swan !

Oh that this summons ne'er had been !

Oh that this day I ne'er had seen !

I thought the year soon would be o'er,

When thy probation would have passed ;

Then, by the Grail's transcendent pow'r,

In thy true shape we'd meet at last !

O Elsa, think what joys thy doubts have ended !

Couldst thou not trust in me for one short year ?

Then thy dear brother, whom the Grail defended,

In life and honour thou hadst welcomed here.

If he returns when our sweet ties are broken,

This horn, this sword and ring give him in token ;

His arm will conquer when the sword he raises,

This horn will aid him in the hour of need,

This ring shall mind him who did most befriend him—

Of me, who saved thee from the depths of woe ;

Farewell ! Farewell ! Farewell!! my love, my wife,

Farewell ! Henceforth the Grail commands my life.

Farewell ! Farewell !

*Mendelssohn* ... Scherzo, from "Midsummer  
Night's Dream."

As a boy Mendelssohn wrote his wonderful overture to the "Midsummer Night's Dream," but the remainder of the music to be used for incidental performance at the theatre was not penned until very many years later. The numbers then added include the Wedding March, the Nocturne, and (besides other pieces) the Scherzo now to be played.

In all his Scherzi, Mendelssohn seems to depict the gambols and sprightliness of elf and fairy : nowhere is this more appropriate than in the Scherzo we are now to hear, which is a marvellous interpretation of the delicate pattering tread of fairy-footfall, of the whispering of leafy trees, and of merry-hearted and frolicsome fairy festivity. It stands in G minor, and is in triple time. Its chief theme consists of a sequential repetition of a strongly rhythmic melodic figure. The orchestra throughout is very busy, especially in the woodwind section, and amid the hurrying scurrying notes, and the passages which flit hither and thither about the orchestra, we hear the delicate distant note of the fairy horn-call.



*Edward Elgar.* ... *Symphony in A flat (Op. 55.)*

(a) Andante Nobilimente e semplice. Allegro.

(b) Allegro molto.

(c) Adagio.

(d) Lento. Allegro.

This work, so long awaited by the admirers of the composer of "The Dream of Gerontius" and of the "Enigma" variations, appeared in the winter of 1908 and at once justified the opinions of those who had prophesied that when Elgar turned his attention to symphony he would do great things. Dedicated to Hans Richter, "True Artist and True Friend," this work has already earned for itself a notable reputation, and has been many times performed both in England and upon the Continent. It is not possible to appreciate the nobility and depth of its utterances at a single hearing; study and oft-rehearing are necessary for a true estimate of the value of this, its composer's first, and (so far) only symphony.

A large orchestra is employed, the wind-instruments being most in sets of three: for instance the two oboes are supplemented by the cor anglais, the clarionets by the bass clarinet, the bassoons by the double bassoon. Much use is also made of the harps.

The slow introduction to the first movement presents to us the dignified and emotional melody which at once shows the touch of the composer of "Gerontius." This solemn and noble melody in A flat heard on the flute, clarinet, bassoon and violas, has a steady march-like accompaniment, and in a way dominates the whole symphony. It is repeated by the full orchestra, and then the key changes (somewhat abruptly) to the remote tonality of D minor, in which the opening stands. This Allegro is impetuous and vigorous: it presents a large number of subjects for treatment; the first of these is forceful and passionate and is first heard upon the strings. In the absence of thematic quotation it is difficult to give any idea of the variety, both in melodic outline and in rhythmic structure, of the materials upon which this movement is constructed. The second subject, in the regular key of the relative major (F) is in six-four time, and is given to the violins and repeated by the clarinet. The beginning of the development section may be discovered from the fact that it is upon the theme of the introductory melody, which now



appears upon the horns in the key of C. New thematic matter is also introduced, and the working from here to the end of the movement (including a fine Coda) is very complex, especially in the matter of rhythm. After working up to an imposing climax the movement comes to a quiet ending.

The second movement is the shortest of the four and stands in the key of F sharp minor : it is constructed upon a busy fluttering little figure for the violins in very rapid notes, too serious in character to be termed a Scherzo, it has much of the lightness of that class of movement. In contrast to the first subject is a bucolic and heavily masked one in C sharp minor, heard upon the violas and clarionets ; then follows a return of the first theme. This part of the movement ends in A major : a change to the key of B flat (remote again) ensues, and the Trio portion is presented : this consists mainly of a theme played by the flutes, and continued by the violins. When this has been to some extent utilised there is a return of the earlier part of the *Allegro Molto* (the F sharp minor subject) which gradually quiets down until merely a single note is left hanging almost inaudibly on.

This note serves as the connecting link between the second

and third movements, for the *Adagio* here begins without any break. It is difficult to speak other than extravagantly of the serene beauty of this glorious *Adagio Cantabile* ; it is one of the most highly emotional and poetically conceived of all slow movements, and the hearer is led from beauty to beauty, and there is much to enchant the ear, both in luscious melody, in sonorous orchestration, and in ingenuity of device. The theme upon which it is constructed and which is heard upon all the violins, is a note-for-note adaptation of the subject of the second movement (the *Allegro Molto*), with complete change of rhythm and style. Elgar is here in his most felicitous mood, and this *Adagio* breathes a spirit of the most intense earnestness, and conveys to us a message of supreme beauty. This D major movement is indeed an inspired and noble piece of writing.

Like the first movement the last section of the symphony has an extended introduction in slow time. It first of all hints at several preceding fragments, prominent among which is the theme with which the whole work began. When the time quickens from *Lento* to *Allegro* a new and resolute subject is propounded of a strongly marked character in the key of D minor. Contrast to this is afforded by the second theme of the *Finale*, a melodious one for the clarinet. A notable



passage follows, one in double sixths with a curious kind of double pedal below it which give the music here somewhat of an Eastern character, and which suggests the influence of Tchaikovsky. After a time we are taken back to our "Motto" theme, and there is much energetic and forceful piling up of climaxes. At length we come to the Coda, a fine piece of writing, in which an apotheosis of the opening theme (once again and finally in the key of A major) is made with strings divided into many parts, with sonorous writing for the whole of the orchestra, and with a final thrilling proclamation of its noble notes from the brass, this theme thunders forth the ending (as it whispered in the opening) of this great symphony.

It is well to bear in mind that Elgar has disclaimed all "poetic basis" for his work: he has given it to us out of the fulness of his life's experience, and in it we may see the antagonism between the actual and the ideal in life, and the eventual triumph of the latter.





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